

VI. Quartetti,  
Op. III.  
per imitazione d' Arcangelo Corelli.

Due. Violino, Violoncello e Basso.  
L. 5. a. 4. - e la 6<sup>a</sup>. a. 7. Ditta. J.

da William Dijham;  
Sk. a.

Trojtar St. 11. M. B.

Dypham, W.

[ognat.] Six Sonata's... Op-  
ra Terza.

Violin I, Tromba I

K. M. A.

~~Dypham~~  
Dypham's

~~Opera~~ Terza.

Violin  
Tromba I

*[London.]*

# SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd  
In Imitation of  
Archangelo Corelli

BY  
*W<sup>m</sup> Topham. M.A.*



Opera Terza.

London.

Printed for J. Walsh Servant in Ordinary to her Majesty and  
P. Randall at the Harp & Hoboy in Katherine Street near Somerset House  
in Strand. & J. Hare at the Viol & Flute in Cornhill near the Royall Exchange

## VIOLINO PRIMO

I

SONATA I

Grave

Allegro

Adagio

Vivace

The score is a handwritten musical manuscript for Violin I. It features 18 staves of music, each consisting of five horizontal lines. The music is written in common time. The first staff begins with a 'Grave' dynamic. The second staff begins with 'Allegro'. The third staff begins with 'Adagio'. The fourth staff begins with 'Vivace'. The music includes various note heads, stems, and bar lines, with some staves ending in double bar lines. The score is written on five-line staff paper.

## VIOLINO PRIMO

2

SONATA

II

Grave

Vivace

Adagio

Allegro

## VIOLINO PRIMO

3

SONATA

III

*Vivace*

*Adagio*

*Allegro*

## VIOLINO PRIMO

4

SONATA

IV

Grave

Allegro

Adagio

Vivace

The score is handwritten in black ink on white paper. It features 12 staves of music, each with a different tempo marking: Grave, Allegro, Adagio, and Vivace. The music is written in common time with a key signature of one flat. The score is for Violin I (Violino Primo).

## VIOLINO PRIMO

5

## SONATA.

三

Grave

卷之三

Allegro

Adagio

Adagio

Vivace

## VIOLINO PRIMO

6

SONATA

VI

Vivace

Handwritten musical score for Violin Primo, featuring six staves of music. The score is in common time, with a key signature of one sharp (F#). The music consists of six staves, each with a different dynamic and tempo marking. The first staff is Vivace, the second is Slow, the third is Allegro, and the fourth is Adagio. The fifth and sixth staves are in common time. The score includes various dynamics such as forte, piano, and mezzo-forte, as well as performance instructions like 'Slow' and 'Allegro'.

SONATA VI

Vivace

Slow

Allegro

Adagio

## TROMBA PRIMO

6

SONATA

VI

The musical score consists of six staves of musical notation for Tromba Primo. The notation is in common time, with a key signature of one sharp (F#). The score is divided into three distinct sections: 1. **Vivace**: The first four staves. The first staff begins with a dynamic of  $\mathbf{f}$ . The second staff begins with  $\mathbf{p}$ . The third staff begins with  $\mathbf{f}$ . The fourth staff begins with  $\mathbf{p}$ . 2. **Slow**: The fifth staff, starting with  $\mathbf{p}$ . 3. **Allegro**: The sixth staff, starting with  $\mathbf{f}$ . The score includes various dynamics such as  $\mathbf{f}$ ,  $\mathbf{p}$ ,  $\mathbf{mf}$ ,  $\mathbf{ff}$ , and  $\mathbf{ff}$ . It also features tempo markings like **Vivace**, **Slow**, and **Allegro**. Measure numbers 1, 2, 3, 4, 5, 6, 9, 10, 25, and 30 are indicated above the staves. The score concludes with a final dynamic of  $\mathbf{ff}$ .

A Catalogue of English and Italian Musick for Violins and Flutes Printed for T Walsh and Randal

MUSICK for  
two FLUTES

	s d
Crofts Sonatas	3 - 0
Fingers Sonatas	3 - 0
Courtivills Sonatas	3 - 0
Paisibles Sonatas	3 - 0
Gasperinis Aires	2 - 0
6 Sonatas for 2 Flutes &c	3 - 0
Aires by 8 Mastes	1 - 6
Krembergs Aires	1 - 6
Overtures in Camilla Arfinoe 6	
Overtures in Pyrrhus &c	1 - 6
Pyrrhus Aires for 2 Flute 3 - 0	
Clotilda's Aires	3 - 0
Pepusch Aires for 2 Flutes 3 - 0	

SONATAS for two  
FLUTES and a BASS

	s d
Per 1 <sup>st</sup> Collection	3 - 0
Per 2 <sup>d</sup> Collection	3 - 0
Corelli's 1 <sup>st</sup> & 2 <sup>d</sup> Collection	3 - 0
Corbets Sonatas	4 - 0
Bononcinis Aires	3 - 0
Aires by Welldon & others	3 - 0
Aires in Camilla	3 - 0
Romanos Sonatas	3 - 0

SOLOS and AIRES for a  
FLUTE and a BASS

	s d
Corelli's Solos	4 - 0
Fingers & Purcells Solos	4 - 0
Pepusch Solos	4 - 0
Tophams 1 <sup>st</sup> and 2 <sup>d</sup> Set each	3 - 0
Overtures & Aires w <sup>th</sup> a Bass 3 - 0	
Demoivres Aires w <sup>th</sup> a Bass 1 - 6	
Pepusch 2 <sup>d</sup> Solos	4 - 0

AIRES for a  
single FLUTE

	s d
Demoivres Aires	1 - 0
Scotch Aires	1 - 0
Cox Aires	1 - 0
The 1 <sup>st</sup> & 2 <sup>d</sup> Division Flute 2 - 6	
Preludes & Sibells by all M <sup>r</sup> 2 - 6	
Books of Instructions &c 1 - 6	
A new Flagelet Book samut &c 1 - 6	
Mock Trumpet Books each 1 - 0	
Select Lessons for a Flute 1 - 6	

SONATAS and Aires for  
two VIOLINS and a BASS

	s d
Tibaldis Sonatas	4 - 0
Bomportis Opera 2 <sup>d</sup>	4 - 0
Bomportis Opera Quarto	4 - 0
Albinonis Sonatas	4 - 0
Zianis Sonatas	4 - 0
Bononcinis Sonatas	3 - 0
Nicola Maticce Aires	10 - 0
Corellis Opera Primo	8 - 0
Corellis Opera Secundo	8 - 0
Corellis Opera Tarza	8 - 0
Corellis Opera Quarto	8 - 0
All M <sup>r</sup> H Purcells Aires	8 - 0
M <sup>r</sup> H Purcell Sonatas	6 - 0
M <sup>r</sup> Fingers 12 Sonatas	6 - 0
M <sup>r</sup> Ravencrofts Sonatas	4 - 0
Fingers Sonatas 2 Violins 3 - 0	
Courtivills Sonatas	3 - 0
Harmonia Mundi	4 - 0
M <sup>r</sup> Corbets Sonatas	4 - 0
Albinonis Concertos	5 - 0
Pepusch Aires for 2 Violins 3 - 0	

SOLOS for  
a VIOLIN and a BASS

	s d
12 Solos by Corelli	5 - 0
24 Solos by Pepusch	10 - 0
10 Solos by Bomporti	4 - 0
6 Solos by Gasperini	3 - 0
6 Solos by Several M <sup>r</sup>	3 - 0
Fingers & Purcells Solos	3 - 0
Sonatas with Rules for a Bass 1 - 6	

MUSICK for a  
single VIOLIN

	s d
The 1 <sup>st</sup> & 2 <sup>d</sup> Division Violin	2 - 6
Select Preludes by all M <sup>r</sup>	2 - 6
Select Lessons for a Violin	1 - 6
A Collection of Jiggs &c	1 - 6
A Book of Scotch Tunes	1 - 0
A Book of Minuets &c	1 - 6
A Book of Country dances	1 - 6
Instructions for a Violin	1 - 6
2 <sup>d</sup> Book of Select Lessons	1 - 6

MUSICK for the  
HARPSICORD

	s d
S <sup>r</sup> Baptist Lessons	5 - 0
M <sup>r</sup> H Purcells Lessons	2 - 6
D <sup>r</sup> Blows Lessons	1 - 6
D <sup>r</sup> Blows Psalms	1 - 6
Lessons in Camilla	3 - 0
The 1 <sup>st</sup> & 2 <sup>d</sup> Ladys Barquet	2 - 6
Dypars Lessons	2 - 0
L <sup>d</sup> Birons Lessons	1 - 6
Aires & Lessons by Several	1 - 6
M <sup>r</sup> Kellers Rules	1 - 6
Several Books of Ladys enter- tainment being Lessons &c	2 - 6
The 3 <sup>d</sup> Ladys Entertainment	2 - 6

VOCAL  
MUSICK

The Opera Camilla	
The Opera Thomyris	
The Opera Loves Triumph	
The Opera of Pyrrhus	
The Opera of Clotilda	
The Opera of Arfinoe	
The Opera of Rosamond	
The Temple of Love	

The Opera of Dioclesian	
M <sup>r</sup> Eccles Collection of Songs	
D <sup>r</sup> Blows Collection of Songs	
M <sup>r</sup> H Purcell Orpheus	
M <sup>r</sup> Welldons Songs	
The Judgment of Paris	
Healths & Drinking Songs	
A Collection of Catches	
A Collection Scotch Songs	
A Collection of Comical Songs	

*A Table of the SONGS in the Monthly Mask for the Year 1709 Printed for I. Walsh & Randall*

Novem'	Ye winds that Sighing Now my Freedoms regaid Madam I m Jufc Come	May	I hate a Fop that at his Glass Royall Flora dry up your tears Now Comes on the Glorious year Elevate your Joys
Decem'	Grand Lewis let pride Ding dong Bell How Happy are we As Amoret with Phillis	June	Unhappy Celia Clear up my braye Hearts Leave wavring Heart J o Victoria Brittania
Jan'	When perfet Beauty Now mortalls prepare Fair Cloe Happy is that man	July	A Trifling Song When Alticena Whilf in mirth we abound To fight in your Cups
Febr'	Fill every Glass Old Rinard has led Ah Sorry poor French	August	Lull me Gentle strains I Gaze on Mellanise Beladynas blith and pretty
March	Cantata They say your Angry Tis Annas Day	Septem'	Sound all your Instruments May the Eyes of my Mylfrels Cloes a Goddess in the Groves How happy are we now the winds
April	We London Valets Would you have a young Virgin Monsieur Looks pale We prophets of the Modern Race	Octob'	The Battle was Bloody In Vain's the Forcing power About with the Glasses Born to Surprise

*BOOKS of Instrumental and Vocal Musick Printed in <sup>e</sup> Year 1709*

Twenty four New Country dances 1709  
Minuets for the Royall Portuguese  
Minuets for the Brawl of Audenard  
The Portuguese Figure dance  
Musick in the Ladys Fine Aires  
Musick in four Parts by M<sup>r</sup> Corbett  
Musick in Perollo and Isadora  
The Opera of Pyrrhus and Demetrius  
The Symphonys in Pyrrhus  
The Opera of Clotilda  
The Symphony in Clotilda  
English & Italian Aires for 2 Flutes  
A Book of Catches for 3 and 4 Voices  
A Collection of Drinking Songs  
A Cantata by M<sup>r</sup> Purcell  
A Cantata by M<sup>r</sup> Eccles  
A Cantata by M<sup>r</sup> Pepusch  
A Collection of Scotch Songs  
A Collection of Comicall Songs

A New Flute Book 7<sup>th</sup> Flute Master  
A New Violin Book 4<sup>th</sup> Nolens Volens  
A Book of Familiar and Noted Tunes &c  
A Book for the Flagelet Gamut way  
Select Lessons for a Single Flute  
A 2<sup>d</sup> Book Select Lessons for a Violin  
Country dances for three Last Years  
The Court dances for three Last Years  
Corbets Sonatas for two Violins and a Bass  
Pyrrhus Aires for two Flutes  
Clotilda Aires for two Flutes  
Pepush Aires for two Flutes  
Pepush 2<sup>d</sup> sett of Solos for the Flute  
Albinonis Concertos  
Pepush Aires for two Violins  
The 5<sup>th</sup> Book of the Ladys Entertainment  
Fingers and Purcells Solos for the Violin  
Fingers and Purcells Solos for the Flute  
M<sup>r</sup> Manlys Tunes

33-8

London, W.

Concerto, Six Sonatas, &c., Opera  
Terza.

Violin II, Tromba II

K. M. A.

Nophani  
Violino Secondo.

London

# SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd  
In Imitation of  
Archangel Corelli

P  
BY  
W<sup>m</sup>. Toplame. M.A.

Opera Terza.

L O N D O N , 1703

Printed for J. Walsh Servant in Ordinary to her Majesty and  
P. Randall at  $\frac{1}{2}$  Harp & Hoboy in Katherine Street near Somerset House  
in  $\frac{1}{2}$  Strand. & J. Hare at  $\frac{1}{2}$  Viol & Flute in Cornhill near  $\frac{1}{2}$  Royall Exchange

## VIOLINO SECUNDO

I

SONATA

*I*

*Grave*

*Allegro*

*Adagio*

*Vivace*

## VIOLINO SECUNDO

2

SONATA

II

Grave

Handwritten musical score for Violin Secondo, featuring 14 staves of music. The score is divided into sections by tempo and dynamic markings. The sections include:

- Grave (2 staves)
- Vivace (2 staves)
- Adagio (2 staves)
- Allegro (2 staves)

Each section contains two staves of music. The music is written in common time (indicated by a 'C') and includes various note heads (circles, crosses, etc.) and rests. The score is numbered 2 at the top right.

## VIOLINO SECUNDO

3

SONATA

III

Grave

Handwritten musical score for Violin Secondo (Violin II) in three movements: Grave, Vivace, Adagio, and Allegro. The score consists of eight staves of music, each with a different tempo marking and dynamic instruction. The movements are separated by vertical bar lines and measure numbers. The score is written on five-line staff paper with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The first movement, 'Grave', starts with a melodic line in the upper register. The second movement, 'Vivace', features a more rhythmic and energetic pattern. The third movement, 'Adagio', is a slow section with sustained notes and sustained dynamics. The final movement, 'Allegro', returns to a more dynamic and fast-paced style. The score is signed 'J. S. Bach' at the bottom right.

Grave

Vivace

Adagio

Allegro

J. S. Bach

4  
VIOLINO SECUNDO

SONATA  
IV

Grave

Allegro

Adagio

Allegro

## VIOLINO SECUNDO

5

## SONATA

V

Grave

Handwritten musical score for Violin Secondo (Sonata V) in G major. The score consists of 12 staves of music, each with a treble clef and a key signature of one sharp (G major). The music is divided into sections by tempo changes and dynamics. The sections include:

- Grave (indicated by a wavy line over the staff)
- Allegro
- Adagio
- Adagio
- <sup>2</sup> Vivace

Each staff contains a different pattern of notes, including eighth and sixteenth notes, with various dynamics such as  $\times$ ,  $\circ$ , and  $\circ\circ$ . Measure numbers are present in some staves, and a repeat sign with '2' is visible in the middle section.

## VIOLINO SECUNDO

## SONATA

VI

Vivace

Handwritten musical score for Violin Secondo, featuring six staves of music. The score includes the following markings and dynamics:

- Staff 1: Vivace (tempo)
- Staff 2: Measure 13, 3/2 time signature, Slow dynamic.
- Staff 3: Measure 1, 4/4 time signature.
- Staff 4: Measure 1, 4/4 time signature.
- Staff 5: Measure 1, 4/4 time signature, Allegro dynamic.
- Staff 6: Measure 1, 4/4 time signature, Adagio dynamic.



C-R

Forham, W.

[Sonat.) Six Sonatas, Op-  
er 2 Terz.

Violoncello, Viola,

K. M. A.

Kophard

Violoncello.

*Concerto*

# SIX SONATA'S

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In Imitation of  
Archangelo Corelli

BY   
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Opera Terza.

London, [1709]

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## VIOLONCELLO

I

SONATA

I

\* Grave

Allegro

Adagio

Vivace

This is a page of sheet music for the cello, specifically for a sonata. The music is arranged in 15 staves. The first staff begins with the word 'SONATA'. The second staff starts with a dynamic 'I' and a 'grave' tempo. The third staff begins with a 'grave' dynamic. The fourth staff begins with an 'Allegro' tempo. The fifth staff begins with an 'Adagio' tempo. The sixth staff begins with a 'Vivace' tempo. The music consists of various note heads and stems, with some having small 'x' marks. The staves are separated by vertical bar lines, and there are several double bar lines with repeat dots. The tempo changes are indicated by text labels above the staves.

## VIOLONCELLO

2

## SONATA

II

Grave

Vivace

Adagio

Allegro

## VIOLONCELLO

3

## SONATA

III

Grave

Sheet music for Violoncello, Sonata III. The music is divided into four sections: 1. **Grave** (measures 1-10), 2. **Vivace** (measures 11-20), 3. **Adagio** (measures 21-30), and 4. **Allegro** (measures 31-40). The music is written in common time, with a key signature of one flat. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score consists of four staves of music.

4  
VIOLONCELLO

## SONATA

IV

Grave

Allegro

Adagio

Vivace

## VIOLONCELLO

5

SONATA

V

Grave

Handwritten musical score for Cello Sonata, featuring 18 staves of music. The score includes the following markings and dynamics:

- SONATA
- V
- Grave
- Allegro
- Adagio
- Adagio
- Vivace

Other markings include 3, 2, 5, and various dynamic symbols such as  $\times$  and  $\circ$ .

## VIOLONCELLO

6

SONATA  
VI

\* **Vivace**

A handwritten musical score for a string quartet, consisting of six staves of music. The music is written in common time. The first five staves are in 2/4 time, indicated by a '2' with a vertical line through it. The sixth staff is in 3/4 time, indicated by a '3' with a vertical line through it. The score includes various dynamics and markings: 'Slow' in the third staff, 'Allegro' in the sixth staff, and 'Adagio' in the bottom staff. The music features a mix of eighth and sixteenth notes, with some rests and grace notes. The handwriting is in black ink on white paper.

## TENOR

7

## Sonata

VI

Vivace

2

A musical score for 'The Star-Spangled Banner' on a staff. The first measure shows a half note followed by a quarter note. The second measure shows a half note followed by a quarter note. The third measure shows a half note followed by a quarter note. The fourth measure shows a half note followed by a quarter note.

A musical score for 'The Star-Spangled Banner' in G major. The key signature is one sharp (G major). The time signature is common time (indicated by a 'C'). The melody is in 2/4 time. The score consists of two staves. The top staff starts with a whole note 'G', followed by a half note 'A', a quarter note 'B', an eighth note 'C', a sixteenth note 'D', a sixteenth note 'E', a sixteenth note 'F', a sixteenth note 'G', a sixteenth note 'A', a sixteenth note 'B', a sixteenth note 'C', a sixteenth note 'D', a sixteenth note 'E', a sixteenth note 'F', a sixteenth note 'G', a sixteenth note 'A', and a sixteenth note 'B'. The bottom staff starts with a whole note 'G', followed by a half note 'A', a quarter note 'B', an eighth note 'C', a sixteenth note 'D', a sixteenth note 'E', a sixteenth note 'F', a sixteenth note 'G', a sixteenth note 'A', a sixteenth note 'B', a sixteenth note 'C', a sixteenth note 'D', a sixteenth note 'E', a sixteenth note 'F', a sixteenth note 'G', a sixteenth note 'A', and a sixteenth note 'B'. Measure 16 begins with a whole note 'G' on both staves.

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A musical score for 'The Star-Spangled Banner' on a single staff. The vocal line is in soprano C-clef, with lyrics in parentheses. The piano accompaniment is in bass F-clef. The score includes a dynamic marking 'I' and a measure number '3'. The piano part features a bass line and a treble line with eighth-note patterns.

\* 8

A musical score page for piano, featuring a single melodic line in the right hand and harmonic support in the left hand. The music is in common time and consists of two staves. The right-hand staff uses a treble clef and the left-hand staff uses a bass clef. The notation includes various note values (eighth and sixteenth notes) and rests. The page is numbered '1' in the bottom right corner.

A handwritten musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of a series of eighth and sixteenth note patterns. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of a series of eighth and sixteenth note patterns. Measure numbers '2' are written above both staves.

A page of handwritten musical notation for a string quartet. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The notation is in cursive ink, with stems and bar lines clearly drawn. Measure 2 begins with a forte dynamic, indicated by a large 'f'. Measure 3 begins with a piano dynamic, indicated by a small 'p'. The score is numbered '2' above the first measure and '3' above the second measure.

**Adagio**

A musical score for 'The Star-Spangled Banner' on a single staff. The key signature is C major (no sharps or flats). The tempo is marked as 120 BPM. The melody begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The first measure ends with a fermata over the eighth note. The second measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The third measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The fourth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The fifth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The sixth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The seventh measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The eighth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The ninth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The tenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The eleventh measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twelfth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The thirteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The fourteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The fifteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The sixteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The seventeenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The eighteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The nineteenth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twentieth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-first measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-second measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-third measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-fourth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-fifth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-sixth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-seventh measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-eighth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The twenty-ninth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The thirtieth measure begins with a dotted half note followed by an eighth note, then a series of eighth and sixteenth note patterns. The thirtieth measure ends with a fermata over the eighth note.

Topham, W.

[Cont.] Six Sonatas, etc.

Opera Terza.

Org. (cont.)

K. M. A.

Topham  
Opera Terza  
Organo.

London.

# SIX SONATAS

Five in Four & a Sixth in 7 Parts

Compos'd  
In Imitation of  
Archangelo Corelli  
BY  
W<sup>m</sup> Topham. M.A.

Opera Terza.

London, 1707.

Printed for J. Walsh Servant in Ordinary to her Majesty and  
P. Randall at the Harp & Hoboy in Katherine Street near Somerset House  
in the Strand. & J. Hare at the Viol & Flute in Cornhill near the Royall Exchange

## SONATA

## Grave

## ORGANO

I

A page of musical notation for a string quartet, featuring six staves of music. The notation includes various dynamics (e.g., 98, 7, 5#), articulations (e.g., \*), and performance instructions like 'Allegro' and 'Adagio'. The music is written in a traditional staff system with clefs and key signatures.





## SONATA

ORGANO 5

IV

Grave

Allegro

Adagio

Vivace

## ORGANO.

## SONATA

5

A handwritten musical score for organ, consisting of 18 staves of music. The score is in common time and uses a C-clef for the top staff. The music is divided into sections by labels: 'Allegro' and 'Adagio'. The 'Allegro' section begins with a dynamic 'V' and includes a tempo marking '7'. The 'Adagio' section begins with a dynamic '2'. The score features various note heads, including solid black dots, crosses, and asterisks, and rests of different lengths. The music is written on five-line staves, with some staves having multiple voices. The handwriting is in black ink on white paper.

## SONATA

ORGANO

43

43

6

VI

\* Grave

Handwritten musical score for Organo No. 43, featuring six staves of music. The score includes dynamics like 'Grave', 'Allegro', and 'Adagio', and a tempo marking 'Slow'. The music is divided into sections by vertical bar lines and measures. The score is written on six staves, with the first staff starting with a 'C' and the last staff ending with a 'C'.

Key signatures and time signatures are indicated above the staves. The score includes various note heads and rests, with some notes having numerical or symbol-based values. The music is divided into sections by vertical bar lines and measures. The score is written on six staves, with the first staff starting with a 'C' and the last staff ending with a 'C'.